DOCUMENT RESUME

ED 384 557 SO 024 968

TITLE Equity in Fine Arts: A Training Module. Equity in Education. The Alaska Project.
INSTITUTION Alaska State Dept. of Education, Juneau. Office of Curriculum Services.
PUB DATE 88
NOTE 60p.; For related items, see ED 380 382 and ED 381 453.
AVAILABLE FROM Alaska State Department of Education, P.O. Box F, Juneau, AK 99811-0500.
PUB TYPE Guides - Non-Classroom Use (055) -- Tests/Evaluation Instruments (160)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Art Education; *Career Awareness; Dance Education; Elementary Secondary Education; *Equal Education; Fine Arts; *Inservice Education; Instructional Materials; *Music Education; *Sex Bias; Sex Discrimination; Workshops

ABSTRACT

Alaska's sex equity law, which prohibits sex discrimination in public school education, was passed by the Alaska legislature in 1981. Regulations require school districts to establish the training of personnel in the recognition of sex bias, and in the use of techniques and materials that may be used to overcome the effects of sex bias. This module was developed as a tool for aiding district personnel to conduct equity inservice workshops. The manual provides a chart indicating workshop learning objectives, methods, techniques, time, activity, rationale, and resources needed. Handouts and Trainer's Instruction Sheets provided include: "Overall Purpose and Design for Equity in Fine Arts Inservices"; "Caveman Exercise"; "Genderization of the Art Elements"; "Line Examples"; "Shape Examples"; "Texture Examples"; "System Examples"; "Sex Bias Teaching Situations"; and "Developing Equity in Fine Arts Lesson Plans." Topics for the Sex Equity Lesson Plans are: (1) "Exploration of Three Gendered Music Elements: Dynamics, Register, Tempo"; (2) "Exploration of Music-Related Careers"; (3) "Personality Quilt Design"; (4) "I'm Marilyn, I'm a Doctor"; (5) "Drama"; (6) "Twentieth Century Painting: One Woman's Contribution: Georgia O'Keefe"; and (7) "Dance: The Art of Expression Through Movement." Additional materials include an annotated list of "Music Careers" and a chart of "Some Visual Art Related Occupations." The document concludes with "Workshop Evaluation" and "Trainer's Module Evaluation" sheets. (MM)

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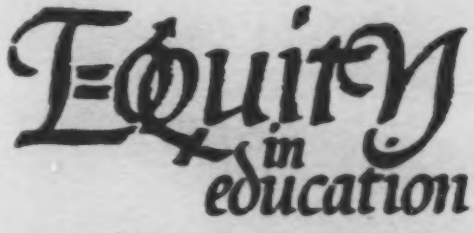
ED 384 557

Equity in Fine Arts

A TRAINING MODULE

Developed by
Alaska Department of Education
Office of Curriculum Services
and
Alaska Arts in Education, inc.

Funded by
Title IV Sex Desegregation
Technical Assistance Grant



THE ALASKA PROJECT

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ACKNOWLEDGEMENTS

The development of the Equity in Fine Arts Module has been a collaborative effort between Alaska Arts in Education, Inc. and the Alaska State Department of Education. Those who contributed to the development of this module are:

Carol T. Gerken
Executive Director
Alaska Arts in Education

Annie Calkins
Co-president
Alaska Arts in Education

H.J. Slider
Art Teacher/Consultant
Anchorage School District

Teri Tibbett
Artist/Musician
Artists in Schools Program

Ann Boochever
Drama Specialist
Alaska Children's Theatre

Dottie Gabrielli
Teacher
Nome City Schools

Marjorie Gorsuch
Fine Arts Specialist
Alaska State Department of Education

Jan Lovett
Curriculum Chair
Alaska Arts in Education

Julia Sloan
Music Teacher
Anchorage School District

Sharon Sauer
Art Teacher
Kenai Central High School

Carole Green
Chapter 18 Coordinator
Alaska State Department of Education

Lynette Turner
Artist/Dancer
Juneau

January, 1988

INTRODUCTION TO THE MODULE SERIES

Alaska's sex equity law, which prohibits sex discrimination in public school education, was passed by the Alaska Legislature in 1981. The law has been cited as one of the strongest state sex discrimination laws in the nation. This is in part due to the fact that the regulations require school districts to establish written procedures:

1. for the biennial training of certificated personnel in the recognition of sex bias in instructional materials and in instructional techniques which may be used to overcome the effects of sex bias;

2. for the biennial training of guidance and counseling staff in the recognition of bias in counseling materials and in techniques which may be used to overcome the effects of sex bias;

3. for the review of textbooks and instructional materials for evidence of sex bias; and

4. for the replacement or supplementation of materials found to exhibit bias.

Since the implementation of these regulations, referred to as Chapter 18, many school districts have relied on the Department of Education to provide them with on-site inservice training in the area of sex discrimination. Recognizing that local school districts need their own cadre of equity trainers as well as materials, the Department of Education utilized Title IV funds for the development of a series of equity modules. Since the summer of 1986, educators within Alaska have developed nine modules, relating directly to curriculum content areas, that are now available to all Alaskan school districts. The modules were developed and written in such a fashion that district personnel with a minimal amount of experience could conduct an equity inservice.

Modules which have been completed include:

Women in American History (Elementary)
Women in American History (Secondary)
Language Bias (K-12)
Science (Elementary)
Mathematics (Elementary)
Computer Equity (K-12)
Foreign Languages
Fine Arts (Elementary)
Physical Education

The Department is continuing the development of modules in other curriculum areas.

The Department of Education is committed to helping school districts comply with the regulations outlined in Chapter 18.

School district personnel using the modules are requested to complete the evaluation sheet at the end of the module and return it to the Department of Education. This information will be used to update and improve the modules.

TITLE: EQUITY IN F[illegible]RTS

PURPOSE: To inform educators of teaching practices which exist that encourage sex bias in the classroom and to provide information to counteract these practices.

GOAL: To provide educators the opportunity to focus on sex equity issues related to the teaching of the fine arts.

LEARNING OBJECTIVE	METHOD	TECHNIQUE	TIME	ACTIVITY	RATIONALE	RESOURCES NEEDED
1) Participants will become acquainted with each other and Trainer; also, discuss and receive clairfication on the intent of inservice and clarification on purpose of the activities	Large or small group	Information giving, question/ answers	10 Minutes	Introduction of facilitator to participants and agenda sharing.	To allow for open questioning and reviews of goals and objectives.	Name tags Handout #1 Flip Chart or Newsprint Markers Tape
2) Participants will develop greater awareness of the effects of using generic terms.	Large or small group	Discussion, sketching	20 Minutes	Caveman Exercise	To eradicate the use of generic terms.	8 1/2 X 11" white paper Colored pencils, markers, etc.
3) Participants will recognize stereotyped gender qualities in visual arts.	Large or small group	Mini Lecture, group discussion.	45 Minutes	Genderization of the Art Elements	To heighten awareness of the difficulties which arise in the labeling of gender qualities in the visual arts.	8 1/2 x 11 white paper Markers, pencils, chalk, etc. Art books with color reproductions of fine art pieces. Handouts #2, #3, #4, and #5

Break

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LEARNING OBJECTIVE	METHOD	TECHNIQUE	TIME	ACTIVITY	RATIONALE	RESOURCES NEEDED
4) Participants will be able to identify common sex biased teaching situations	Individual or large group	Group Discussion	30 Minutes	Sex Biased Teaching Situations	To increase interest and awareness in workshop purpose and to encourage group interaction.	Handout #6
5) Participants will prepare lesson plans to use in classrooms to promote equity through fine arts.	Small groups	Preparation of lesson plans	40 Minutes	Develop Fine Arts lesson plans	To relate experiences of inservice to classroom	Handouts #7-A through #7-G Handout #8 Pens or pencils
6) Participants will gain additional information and share ideas to further promote gender equity.	Large or small group	Group discussion, exchange	15 Minutes	Additional Activities and Evaluation	To supplement and reinforce topics covered in workshop	Handouts #9, #10, and #11 Arts in Education Journal copy. Pens or pencils

MODULE CONTENT

TITLE: Equity in Fine Arts

TIME REQUIRED: Three hours

TARGET AUDIENCE: K-12 teachers

HANDOUTS:

Copy prior to workshop:

#1	Purpose and Agenda
#2	Line Examples
#3	Shape Examples
#4	Texture Examples
#5	System Examples
#6	Sex Biased Teaching Examples
#7(A-G)	Equity in Fine Arts Lesson Plans
#8	Sample Lesson Plan
#9	Additional Activities
#10	Music Careers
#11	Evaluation
#12	Copy of Arts in Education Journal

MATERIALS:

Name Tags
Flip chart or newsprint
Markers, chalk, colored pencils
Tape
8 1/2" x 11" white paper
Art books with color reproductions of fine art pieces
Pens or pencils

OVERALL PURPOSE AND DESIGN FOR EQUITY IN FINE ARTS INSERVICE

The intent of this module is to increase the awareness of sex bias in the classroom and to promote gender equity through the teaching of fine arts.

PURPOSE:

1. To inform educators of teaching practices which continue to exist that encourage sexual bias in the classroom and to provide information to counteract these practices.
2. To supply materials, strategies and activities designed to promote awareness of sex equity in the teaching of fine arts.
3. To give participants an opportunity to plan lessons to emphasize equity in fine arts.

AGENDA

Time Required:	Activity:
10 minutes	Introductions/Agenda Sharing
20 minutes	Caveman Exercise
45 minutes	Genderization of the Art Elements
10 minutes	Break
30 minutes	Sex Biased Teaching Situations
45 minutes	Developing Fine Arts Lesson Plans
15 minutes	Closing Activity and Evaluation

INTRODUCTIONS AND AGENDA SHARING

PURPOSE: To share with participants who you are; to establish a climate where people feel comfortable; to set norms; and to share with participants your expectations about the purposes and agenda for this training session.

GROUP SIZE: 10 to 30 people

TIME REQUIRED: Approximately 10 minutes

MATERIALS:
Name tags (if appropriate)
Handout #1 (or copy onto flip chart)
Flip chart or newsprint
Markers
Tape

ROOM ARRANGEMENT: Large group setting, informal

PROCEDURE: (Individual trainers have their own style of introducing a workshop. These are some suggestions and rationale for choosing to do certain things.)

1. Trainer will have participants introduce themselves to each other.

   Optional: Have each person in room introduce self. If you are working with staff from more than one school, you may wish people to say what school they are from and their position.

   Optional: We have found name tags help us associate names with faces. It also helps participants if they are not all from the same school.

2. a. Trainer gives background of the inservice, tells where it was developed and shares how it came to be offered to that school (or district or group). The Equity in Fine Arts Module was developed in the Spring of 1987 by Alaska Arts In Education, Inc. in conjunction with the Alaska State Department of Education. (See brochure regarding Alaska Arts in Education, following Evaluation page.)

   b. Trainer also points out that Chapter 18, Alaska's State Sex Equity Regulations, requires biennial training of staff in the areas of sex bias and sex role stereotyping. This inservice satisfies that part of the law which mandates inservice training, under Chapter 18, for teachers.

3. Trainer distributes Handout #1 or goes over agenda on flip chart.

4. Trainer asks for clarification questions or concerns. Example:

   "What do you expect from the workshop?"
   "Is there anything confusing about the agenda?"
   "Do you have any concerns?"

5. Trainer will post the goal of this inservice:

   Goal: To provide educators the opportunity to focus on sex equity issues related to the teaching of the fine arts.

OVERALL DESIGN AND PURPOSE FOR EQUITY IN FINE ARTS INSERVICE

It is the intent of this module to increase the awareness of sex bias in the classroom and to promote gender equity through the teaching of fine arts.

FINE ARTS EQUITY

PURPOSE:

1. To inform educators of teaching practices which continue to exist that encourage sexual bias in the classroom and to provide information to counteract these practices.
2. To supply materials, strategies and activities designed to promote awareness of sex equity in the teaching of fine arts.
3. To give participants an opportunity to plan a lesson to emphasize equity in fine arts.

AGENDA

Time	Activity
10 minutes	Introductions/Agenda Sharing
20 minutes	Caveman
45 minutes	Genderization of the Art Elements
10 minutes	Break
30 minutes	Sex Biased Teaching Situations
45 minutes	Developing Fine Arts Lesson Plans
15 minutes	Closing Activity
10 minutes	Evaluation

CAVEMAN EXERCISE

PURPOSE: Participants will develop a greater awareness of the effect that the use of generic terms has on students and will brainstorm alternatives.

GROUP SIZE: Small or large

ROOM ARRANGEMENT: Large room with tables.

MATERIALS: Plain white paper,
Pencils,
Crayons or colored markers.

PROCEDURE:

1. Instruct participants to draw a picture of an early caveman, including tools he may have used, activities he may have been involved in and what his life was like in general. (10 minutes)

2. Discuss what participants drew. Is their caveman male or female, what implements and activities are reflected? Caveman is supposedly a generic term used to refer to all persons living during our earliest history. Point out that studies showed that when elementary students were asked to draw cavemen they did just that. They drew men. On the other hand when asked to draw early cave people, they drew male and female, children, family groups. The conclusion is that these so called generic terms are not as generic as we think. When children read them they take them literally.

3. Brainstorm nonsexist alternatives for some common words and phrases such as: Mankind, primitive man, man made, congressman, businessman, fireman, mailman, salesman, chairman, policeman.

Adapted from Sex Equity Handbook for Schools

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GENDERIZATION OF THE ART ELEMENTS

PURPOSE: To explore traditional stereotyped gender qualities in the visual arts.

GROUP SIZE: 10-30 people

TIME REQUIRED: 45 - 65 minutes

MATERIALS: 8 1/2" by 11" unlined white paper (or larger)
Colored markers, pencils, chalk
Art books with color reproductions of fine art pieces
Handout #2, #3, #4, and #5

ROOM ARRANGEMENT: Large or small groups

PROCEDURES:

1. Introduce the "art elements" - observable qualities found in the visual arts and in all visual material.

   LINE SHAPE TEXTURE COLOR

   List several of types lines, colors, shapes and textures under these headings. Brainstorm in a large group or break off into smaller groups. Distribute Handouts #2, #3 and #4 for examples.

2. Using markers, pencils, chalk, etc., practice drawing several of the listed elements. Try to "warm up" with 2 or 3 examples of lines, shapes, textures, and colors.

3. Review the lists of elements and assign a gender to each. Discuss preconceptions and traditional expectations which influence how gender is assigned to these visual qualities. Discuss difficulties which arise in this labeling process. (10 minutes)

4. Using markers, pencils, chalk, etc., create a "feminine" design. Distribute Handout #5 on systems examples. These can be used as "starters" for the designs. Also create a "masculine" design. Finally, create a design which is "gender-neutral." Tell participants not to sign their design work. (15 minutes).

5. Display 1 or 2 examples of each participant's artwork for group critique. Select a few pieces of "feminine" art. Do you think the artists who did these pieces are male or female? Support your answer. Identify and discuss the elements which influence the "feminine" label. Discuss the difficulties and contradictions that arise in this labeling process. Repeat the critique for a few pieces of "masculine" and "gender-neutral" art pieces. (15 minutes) If time allows, continue with procedures 6-8.

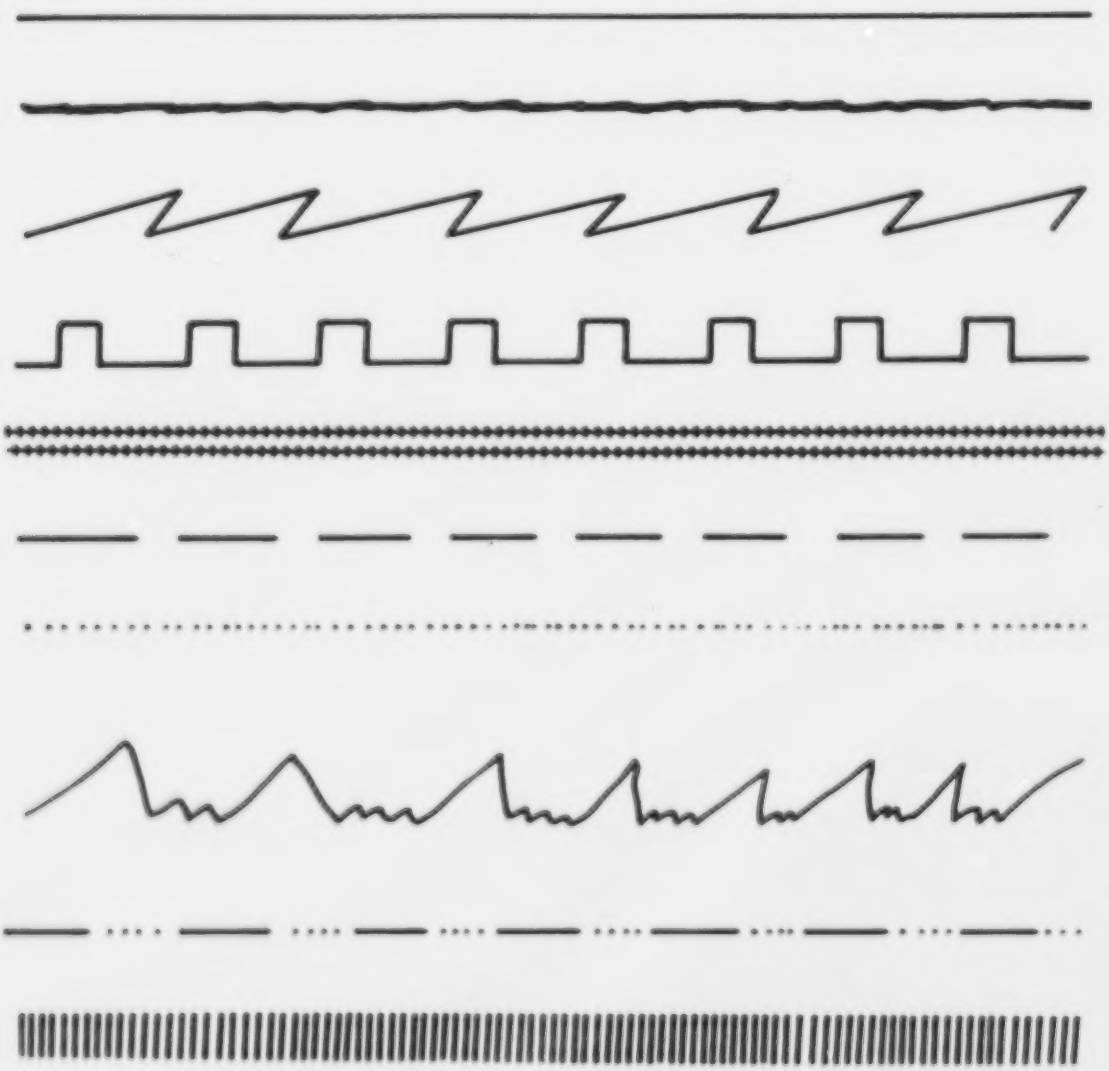
6. Divide into groups of 2 or 3 people. Using art books or periodicals, search for examples which appear "masculine" or "feminine" or "gender-neutral." List art elements which influence and support the choice of that label. Search for a contradiction of these concepts - a "masculine", "feminine" or "gender-neutral" art piece which uses qualities seeming to belong to the other categories. List supporting information. Have each small group report findings to the entire group. Discuss which types of pieces are easier to locate and identify. (15 minutes).

7. What situations have arisen in your classroom where sex stereotyping of visual materials was apparent? How were these situations resolved? Can you think of other strategies for dealing with this issue in your classroom? (5 minutes)

8. Mention that these activities can be adapted for the classroom for grades 5 - 8.

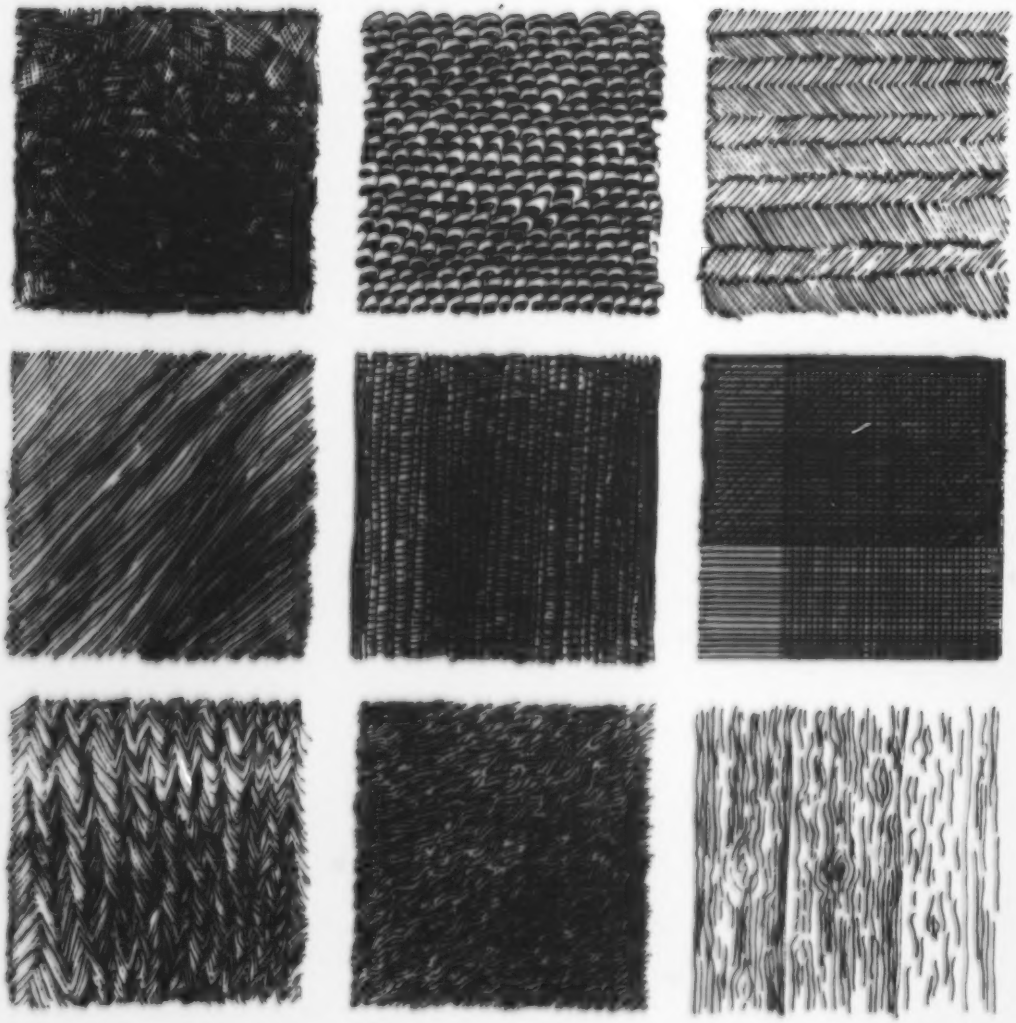
Contributed by M.J. Slider
Anchorage School District

Line examples

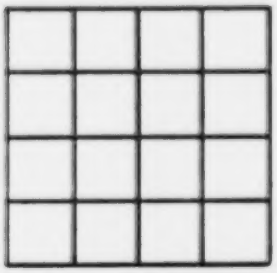


Shape examples

Texture examples

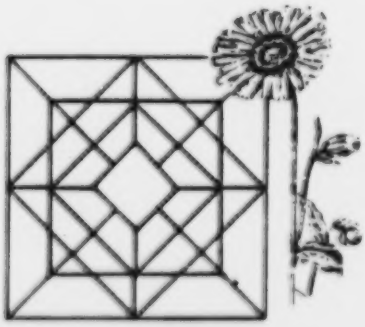


System examples

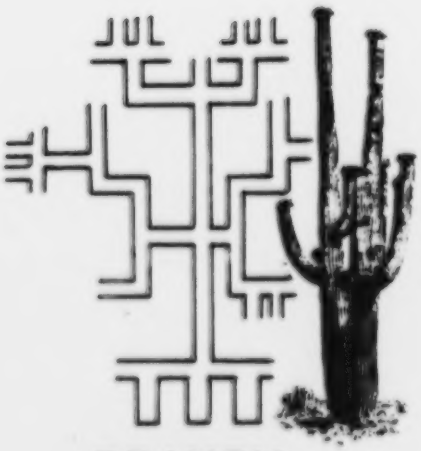


GRID

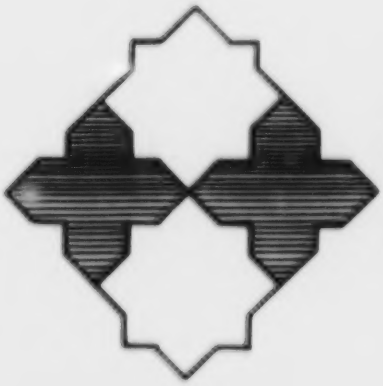
SPIRAL



RADIAL



BRANCH



INTERLOCK

SEX BIASED TEACHING SITUATIONS

PURPOSE: Lead participants to an awareness of common sex bias in the classroom.

GROUP SIZE: 10 to 30 people

TIME REQUIRED: 30 minutes

MATERIALS: Handout #6

ROOM ARRANGEMENT: Large group setting, informal

PROCEDURE:

1. Trainer leads discussion covering the following:

   Studies indicate that most teachers have a different set of expectations, behavior standards, rewards, and punishments for female and male students. These are practices that detrimentally affect both male and female students.

   These attitudes are not only found in our schools but are shared and reinforced by society in general. Most are amazed to learn that sex bias still remains in our classrooms, found in classroom assignments, course content, materials, activities, language, tests, displays and class groupings. For example, boys are assigned tasks that require mechanical aptitude or strength, girls are asked to erase the board or carry messages. Girls are praised more for neatness than academic accomplishments. Teachers interact more with boys. Teachers reinforce behavior that they perceive as innate, appropriate and irreversible sex differences, giving students the impression that certain options are appropriate for males and other options appropriate for females.

2. Trainer distributes Handout #6

3. Allow participants a few minutes to read each situation. Follow with a brief discussion, emphasizing how the assumptions we have pertaining to gender affect the overall education of students.

4. Brainstorm additional sex biased teaching situations, encouraging participants to relate any particular situation attributed to our unique Alaskan situation.

Sex Biased Teaching Situations

Discuss what effects you think the following situations have on students. Why?

* Miss Horton consistently supplies written report card comments praising her female students using the adjectives: appreciative, calm, conscientious, considerate, cooperative, mannerly, poised, sensitive, dependable, efficient, mature, obliging and thorough, while good male students were active, adventurous, aggressive, assertive, curious, energetic, enterprising, frank, independent, inventive.

* During Mr. Wright's weekly spelling bee the boys are grouped on one side of the room and the girls on the other.

* Mary shoots a spitball across the room and is reprimanded by the teacher who says, "Unladylike behavior will not be tolerated in my classroom."

* Mr. Hall criticizes Sam's math problems attributing the errors to lack of effort or studying while attributing Susan's errors to lack of ability.

* A unit on voting practices of the United States is introduced with the following statement, "In the United States voters do not directly choose the man they want to be president."

* Louis complains to his physical education teacher that he would rather dance than play kick ball. The teacher replies that dancing is an activity scheduled for girls.

* Miss Wilson assigned classroom duties early in the year, with boys given audio visual responsibilities and girls were asked to erase the blackboard.

DEVELOPING EQUITY IN FINE ARTS LESSON PLANS

PURPOSE: To have participants formulate plans for his/her own classroom.

GROUP SIZE: 10-30 people

TIME REQUIRED: 40 minutes

ROOM ARRANGEMENT: Small groups

MATERIALS: Sample Lesson Plans (Handouts #7-A through #7-G)
Handout #8 (two for each group)
Pens or pencils

NOTE TO TRAINER:

a. Trainer needs to run off only one copy of each handout.

b. Participants use Handout #8 to write their lesson plans on and turn into the Trainer.

PROCEDURE:

1. Trainer has participants grouped together in threes or fours by grade levels, subject areas, or interest groups.

2. Trainer explains that in a few moments one member from each group will come up to examine lesson plans, choosing a sample lesson. The group then must do one of the following:

   a. Adapt the lesson so it can be used by a different grade level; or

   b. Design a follow-up lesson to the one they have chosen; or

   c. Design an introductory lesson to the one they have chosen.

3. Trainer instructs the participants to write the new lessons clearly on the supplied format sheet, Handout #8. Each group should be given two format sheets...one for a working copy, and one to turn in to be copied. The plans will be duplicated and left in a central location at the school as a resource for any interested teacher. Trainer distributes Handout #8.

4. Trainer allows time for one person from each group to come to the table and choose a sample lesson.

5. Trainer asks if there are any questions and allows participants 15 minutes to develop a new lesson.

6. At the end of 15 minutes, trainer has one person from each group briefly summarize the lesson plan they have been given and the lesson they have developed.

7. Trainer asks for a volunteer to copy two sets each of the lesson plans, one to remain at the school and one to be mailed to:

Curriculum Coordinator
Alaska Arts In Education
P.O. Box 796
Juneau, Alaska 99802

SEX EQUITY LESSON PLAN

DEVELOPED BY: Julia Sloan

LOCATION: Anchorage

GRADE LEVEL OR TARGET GROUP: Primary (Grades 1-3)

TOPIC: Exploration of Three Gendered Music Elements

MATERIALS:
Piano
Record Player
Orff xylophones
Chromatic bell set
Tone bell sets
Variety of percussion instruments (tambourines, claves, woodblocks, bongo drums, large and medium size drums, maracas)
Recommended recordings
Recommended hand-made flash cards
Colored markers
Construction paper

EXPECTED OUTCOMES:

1. To increase awareness and conscious recognition of biased gender stereotypes regarding the musical elements of dynamics, register, and tempo.

2. To encourage a discussion that leads to an awareness of many subtle gender biases in teaching the elements of dynamics, register, and tempo.

3. To eradicate the notion of loud, low, and fast as "macho" and "masculine" elements and soft, high, and slow as "docile" and "feminine" elements.

4. To encourage gender-free approaches that encourage boys and girls to freely explore each of the named elements.

PROCEDURE: Allow 30 minutes for the lesson on each element. The lesson should take place in an elementary music classroom or large open space with no chairs. The lessons include the following elements:

DYNAMICS	REGISTER	TEMPO
(Loud/Soft)	(High/Low)	(Fast/Slow)

Vocabulary for these lessons include: dynamics, register, tempo, pitch.

DYNAMICS

RECOMMENDED RECORDINGS:

Honegger, Pacific
Gershwin, Strike Up the Band
Silver Burdett recording, Raise A Ruckus, Band in the Square
Dvorak, Slavonic Dances
Handel, Water Music, "Bouree"
Debussy, Nocturnes, "Nuages"
Telemann, Partita No. 2, G Major

PROCEDURE:

1. Movement - Experiment with various ways of moving your arms to show loud, then soft. Make your legs show loud/soft. Use your whole body to show loud/soft. (no music)

   Select one movement to represent loud and another to represent soft. Play listening example (Telemann, Partita No. 2, G Major) that uses alternating examples of loud and soft and use your body to show what dynamics are heard.

   Staff Discussion: Discuss which dynamic level would typically have more appeal to boys and which would stereotypically appeal to girls; boys enjoy the loud dynamic - aggressive, large motions; and girls the soft dynamic - gentle, subtle motions. Why? How is this myth perpetuated in a daily lesson? Solicit suggestions for presenting a gender-free approach. Discuss the concept of BALANCE and CONTRAST as a purpose for using both dynamics in creating good music.

2. Listening - Listen to a short excerpt of Honegger's Pacific. Discuss how it makes you feel (bold, wild, excited, etc.) and why. Listen to a short excerpt of Handel's Water Music "Bouree" and talk about how it makes you feel (sleepy, lazy, dreamy, etc.) and why. Compare the two.

   Staff Discussion: Discuss whether one dynamic is more "right/wrong", and why it is that good music needs both loud and soft dynamics. Again, CONTRAST, so it doesn't get boring and BALANCE so we don't "OD" on either all loud or soft.

3. Singing - Select several songs from participants class repertoire: All Night, All Day; Jimmy Crack Corn; Ta-Ra-Ra-Boom-Di-Ah; Hush Little Baby and have participants sing the songs at the customary, expected dynamic level.

   Staff Discussion: Discuss which songs are typically favorites among boys and which are favored among girls. Why? Discuss gender-biased lyrics, cultural associations, etc. Solicit ideas of how presentations of songs might affect gender preference.

4. Instruments - Play a "pick-the-dynamic" game. Student draws a dynamic card from the music hat (cards include: f, p, MF) and selects a percussion instrument from table to play the dynamic level on (student plays either a given rhythm pattern or improvises one). Class guesses the dynamic level played by the student. Variation: Student can sing a phrase from a favorite song at the appropriate dynamic level.

Variation: Use more difficult cards which include combinations of dynamics such as F, p, F; p, F, p: etc.

REGISTER

RECOMMENDED RECORDINGS:

Varese, Octandre
Telemann, Suite in A Minor, "Minuetto No. 2"
Silver Burdett recording, Three Little Pigs
Saint-Saens, Carnival of the Animals, "The Elephant", "The Aviary"

PROCEDURE:

1. Movement - Experiment with showing high then low with your arms. Then head. Then whole body. (no music)

   Listen to musical excerpt from Saint-Saens, Carnival of the Animals and have children move freely about room showing high or low register with whole body movement.

   Variation: Divide class into two groups, 1 as elephants and 1 as birds. Each group moves as they hear their animal being played.

2. Instruments - Play "Follow-the-leader" pitch matching game. Teacher places 2 rows of individual tone bells parallel to one another in the center of the room. One row should be Do Sol Do in a low register and the other row should consist of Do Sol Do in a high register. Two children are selected to sit back to back in front of the bells. The "leader" plays a 2 or 3 note pattern and the "follower" must echo back the pattern on the upper register bell set.

   Play Register "Grab-bag Game". Teacher places the words High; Low; or High-Low; Low-High-Low, etc. in a grab bag. Place bell set, Orff Xylophone (or piano) in the center of the room. Select a student to draw a card from the hat and improvise a melody to match the register pattern on the card. Class must guess the pattern played.

3. Singing - Play the "Jungle Voice-Box" game. Children create an imaginary, private box enclosing themselves in a far-away jungle where nobody can see them. Children make the jungle sounds with high/low/medium vocal improvisation in an effort to acquaint them with their high and low voice registers.

   The teacher improvises a short (2-3 minutes) wild story of a walk through the jungle. Teacher cues students when to make a high, medium or low voice sound when describing a mood, place, activity, animal, weather, encounter, etc.

   Discuss the high and low of all voices and demonstrate the light head voice and firm chest voice. Make a big deal out of how lucky boys and girls are to have both voices because it enables everybody to sing lots more songs!

4. Discussion - Discuss the very common myth of high register being "feminine", particularly with regards to singing, and the low register as "masculine". Reinforce the concept of big things (in general) have a low sound and little things have a high sound. Size = Register NOT Gender = Register!

   Discuss ideas for encouraging boys to explore high register instruments (flutes, clarinets, recorders, violins, etc.) and to become comfortable and proud to sing with their head voices, and ways to encourage girls to experiment with more low pitched instruments (trombones, tubas, cello, bass, etc.)

TEMPO

RECOMMENDED RECORDINGS:

Satie, Sports of Divertisements, "The Hunt"
Tchaikovsky, "Trepak"
Bach, Suite No. 3 in D for Orchestra, "Air"
Mussorgsky, Picture at an Exhibition
Stravinsky, Firebird

PROCEDURE:

1. Movement: Explore ways to show slow movement with your hands. Then fast movement. Show slow/fast with just your fingers. Now legs. Whole body.

   Teacher plays varying tempos on a drum and students move freely about room using their bodies to show whether the tempo is fast or slow.

   Play musical recording, Satie, Sports of Divertisements, and Tchaikovsky Trepak and have students respond to the tempo with body movement. Stand in circle and use only arms initially, then add upper body, then use whole body.

2. Instruments: Play "Instrument Barnyard." Divide class into 4 or 5 small groups and give each group the same instrument (woodblock group, cowbell group, etc.). Teacher wanders around the "barnyard" and flashes a tempo-pattern card at each group. Cards have patterns such as Fast-Slow; Slow-Fast-Slow; etc. and the individual groups must play the pattern on their instrument.

3. Listening: Listen to short excerpt of any of the listed examples. "Air paint" the contrasting tempos as they are heard by using an imaginary brush and paint the air in your own space. Listen to the examples two or three times and "erase" or "paint over" any tempo changes you may have missed or heard for the first time.

   If time allows, use the large construction paper and markers (only one marker for each child) and have children illustrate the tempos on paper. Select several examples for discussion.

4. **Staff Discussion**: Again, discuss which tempo is generally favored for boys (fast) and which for girls (slow). Why? Mention factors such as "male tendencies" for aggressiveness, force, etc. and "female tendencies" of passivity, gentleness, etc. Again, discuss need for BALANCE and CONTRAST of tempo in good music. Solicit suggestions for encouraging boys and girls to become comfortable expressing and responding to both fast and slow tempos.

SEX EQUITY LESSON PLAN

DEVELOPED BY: Julia Sloan

LOCATION: Anchorage

GRADE LEVEL OR TARGET GROUP: Junior High Students

TOPIC: Exploration of Music-Related Careers

MATERIALS: Silver Burdett textbooks, Levels six, seven, and eight. Community Resource Bank - check your local resources (local and available visiting artists, local artists, technicians, composers, production people, etc.)

EXPECTED OUTCOMES: To present a variety of music-related careers through an objective, gender-free discussion. To eradicate the many cultural stereotypes associated with particular careers.

PROCEDURE: 120 minutes or spread over the course of a quarter

1. Introduction - Introduce topic by presenting a discussion of various careers in music. Solicit responses from students. Draw a "web" of the career opportunities on the chalkboard. Suggestions might include: Conducting, Teaching, Performance, Management, Administration, Composition, Sales and Marketing, Media Coverage, Recording Production, Audio Equipment Design, etc. Encourage students to list everything they can imagine related to music.

2. Discussion - Mention the term "gender bias", or "sex discrimination" and identify and discuss particular biases associated with particular careers. Refer to the expansive "web" diagram. What cultural and historical factors have created this career gender prejudice? Have any of the bias patterns changed? How?

   Discuss specific qualifications necessary for each of the careers noted on the "web". Diagram a sequential progression of development necessary for attaining certain careers. Have students select several careers and note the required education, experience, internships, timelines, etc. one can generally expect to struggle with.

   Discuss personal initiative, personal skills, etc. necessary for specific career attainment.

Discuss practical and realistic factors such as money needed, professional or business contacts, geographical locations in which certain careers flourish, etc.

3) A "Music Careers" bulletin board displaying photographs of both women and men in many music-related fields. Have students either cut pictures out of magazines or draw black-and-white cartoons of lots of careers. Remind students to be conscious of gender stereotypes.

4) "Our Own Musicians" bulletin board displaying photographs of local students ("familiar faces") participating in various activities that lead to the development of various music careers (student conductors, performers, production, composers, public relations, media-arts editor for school paper, etc.)

5) Host "A Touch of Real-Life" lecture series by inviting a series of local guest lectures to discuss/demonstrate the everyday "ins" and "outs" of their music-related careers. Be sure to invite women and men. Emphasize their own personal histories, education training, experience, advise, etc.

6) Chronology of Women Composers and Women Conductors as a wall mural. Also a wall mural or college women performers in pop, opera, jazz, etc.

7) Music Magazine Read-a-Thon Have class collect samples of all the journals, professional magazines, trade journals, related to music and see how many pages the entire class can read in a fixed period of time. End the event with pizza or ice cream of course!

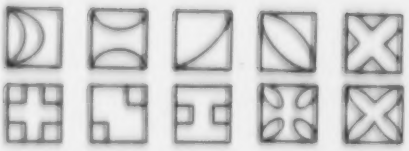
SEX EQUITY LESSON PLAN

DEVELOPED BY: Sharon Sauer

LOCATION: Soldotna

GRADE LEVEL OR TARGET GROUP: 24 approximately, 4th thru 8th

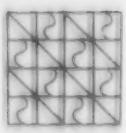
TOPIC: Personality Quilt Design

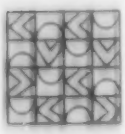


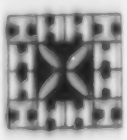
MATERIALS:
Pencil
Ruler
Colored markers
12" and 3" squares of white paper (for white paper use butcher paper 12X18, cut off the 12" square and use the scrap to make 3" squares)

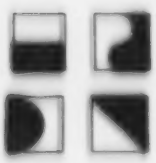
EXPECTED OUTCOMES: Students will originate quilt designs that reflect their personalities.

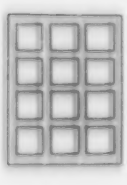
PROCEDURE: 1 week of 45 minute sessions











1. Explain to the students how quilts have long reflected the life and culture of families and people. Tell them to make 2 simple designs in their 3" squares that reflect their personalities. (Draw a few of the examples from this page and erase them when the students understand.)

2. Have the students mark around the perimeter of their 12" square every 3".

3. Using the ruler, extend the lines across to make a grid.

4. Have the students look at their two small designs and draw them in a pleasing arrangement on their grid. Stress that there are a variety of arrangements to discover.

5. Students choose 4 colors of markers. On the small 3" square test the color combinations and decide which two colors to use on each section of the design

6. After the students choose their colors have them color in the 12" pattern grid. Use light colors like yellow and orange first - that will keep the design clean. Color the entire 12" square with markers.

7. Display - Place 12 finished 12" sections on bright butcher paper. You will probably need 2 large sheets to display all the work.

8. Discussion - Have the students talk about which designs remind them of their classmates. Have the artists volunteer why their designs reflect their personality.

SEX EQUITY LESSON PLAN

Music is a valuable tool for instilling ideas in the classroom. Students generally enjoy hearing and making music. For this reason, a song and its message has influence on the child who repeatedly listens to or sings a song. Many concepts are introduced and remembered from songs. The following exercise utilizes this supposition to introduce the concept of sex equity in careers to primary/elementary students.

DEVELOPED BY: Teri Tibbett

LOCATION: Juneau

GRADE LEVEL OR TARGET GROUP: Primary/Elementary

TOPIC: I'm Marilyn, I'm a Doctor

MATERIALS: Words and written music to the song "I'm Marilyn, I'm a Doctor"
Hand-out on How to Teach a Song
Reference list of some professions uncommon to women and some uncommon to men.

EXPECTED OUTCOMES: To introduce the concept of gender equity in careers through the repetitious, enjoyable nature of music and the music game; and to communicate that both genders are capable of being musicians.

PROCEDURE:

Dentist

Secretary

1. Seated in a circle, discuss what boys and girls can grow up to do in a career/profession. Define career/profession if necessary. Let children stretch their imaginations. Encourage "dreaming" about what they'd like to do. Suggest some non-typical professions for males and females as a means for stimulating discussion (use reference list if necessary). From the instructor's own experience offer examples of friends or acquaintances who have non-traditional professions. This segment opens the imagination for possibilities.
2. Introduce song "I'm Marilyn, I'm a Doctor."
3. Teach song, led by instructor. OPTIONAL: Pass out copies of the words or write them on the board or large paper in front of the class.
4. Sing song all the way through with students.

Fire Fighter

Nurse

Surgeon

Veterinarian

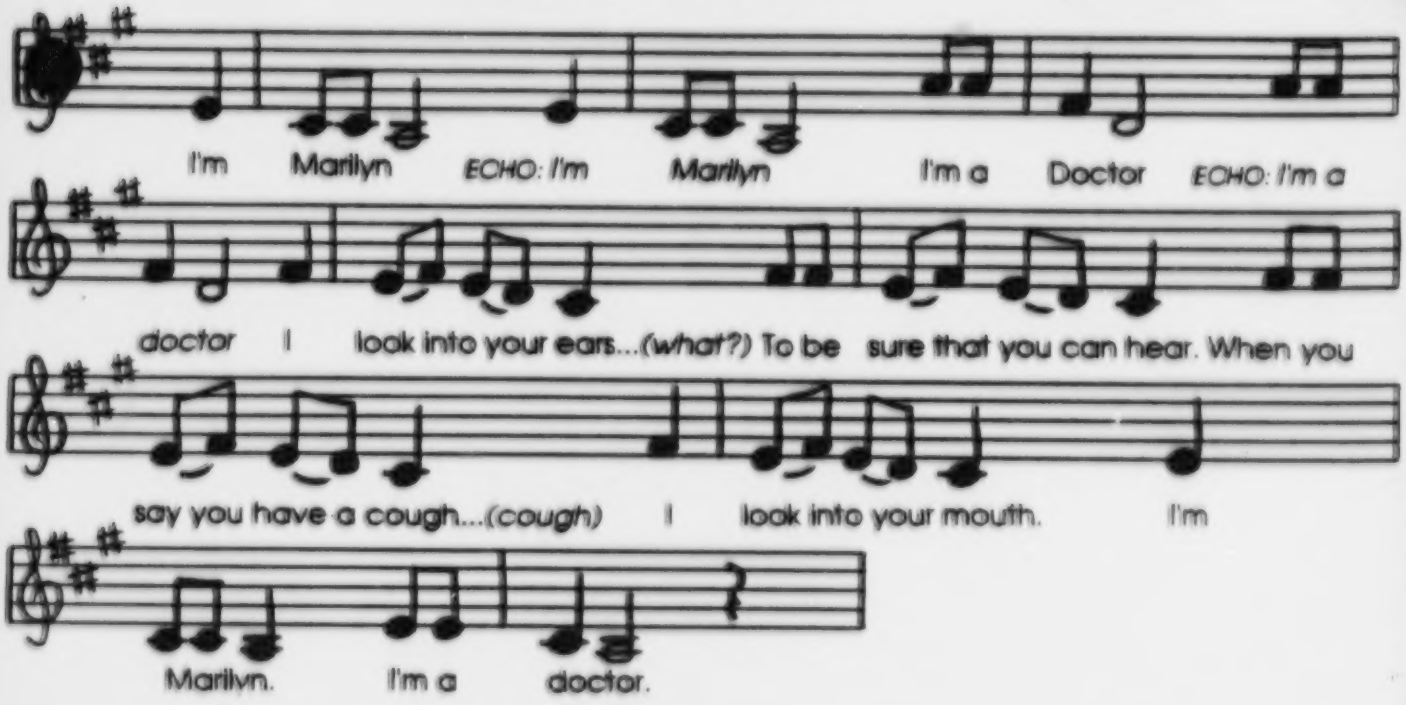
5. OPTIONAL: Pass out rhythm instruments and allow students to tap out the rhythm of the song while singing the song. This is an exercise in having fun with the instruments not in keeping perfect time. Collect and put away instruments immediately after this portion of the lesson.

6. Taking turns around the circle allow each student to pick a profession they may want to pursue. Encourage originality no matter how grandiose. Ask each student what happens in that job. If he or she doesn't know, offer examples. Each child would state what profession interests them and what that profession entails. This segment assists in developing the imagination of possibilities.

7. Sing the song "I'm Marilyn, I'm a Doctor" again. This time allow each student to add their own verse. Each child should replace "Marilyn" with their own name and add the profession they've chosen in place of "Doctor," i.e. "I'm Wendy, I'm a Biologist." And further, ask students to sing a little about what that profession entails, i.e. "I check under the microscope, I look for things that move." The words do not have to rhyme nor fit the meter of the song. The content, their ideas, is the focus. Encourage the use of hand motions to illustrate the trade or the action of the profession. Let it become funny. Record the children singing these verses for future reference. This segment offers students a chance to create and put into action what they've imagined.

8. Close the activity by pointing out that each student has just become a composer. Define composer if necessary. Each student is a singer (and if rhythm instruments were used, each is a percussionist). This segment facilitates allowing students to see their own success in music.

I'M MARILYN, I'M A DOCTOR

by Teri Tibbett

I'm Marilyn ECHO: I'm Marilyn I'm a Doctor ECHO: I'm a
doctor I look into your ears...(what?) To be sure that you can hear. When you
say you have a cough...(cough) I look into your mouth. I'm
Marilyn. I'm a doctor.

I'm Donald. ECHO: I'm Donald
I'm an Operator. ECHO: I'm an operator
I connect you on the phone...*(ring!)*
With your grampa at his home
When you want to call collect...*(ring!)*
I'm the person that you get
I'm Donald. I'm an Operator.

I'm Lori. ECHO: I'm Lori
I'm a Pilot. ECHO: I'm a pilot
I fly a little plane...*(plane noises)*
I fly it every day
I'll fly you out of town...*(arms like a plane)*
If you want to get around
I'm Lori. I'm a Pilot.

I'm Tommy. ECHO: I'm Tommy
I'm a Dancer. ECHO: I'm a dancer
I dance in the ballet...*(hands above head in ballet pose)*
I dance upon the stage
I leap into the air
While the people sit and stare...*(bow)*
I'm Tommy. I'm a Dancer.

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I'M MARILYN, I'M A DOCTOR

I'm Marilyn. ECHO: I'm Marilyn
I'm a Doctor. ECHO: I'm a Doctor
  I look into your ears...(what?)
  To be sure that you can hear
  When you say you have a cough...(cough)
  I look into your mouth
I'm Marilyn. I'm a doctor.

I'm Donald. ECHO: I'm Donald
I'm an Operator. ECHO: I'm an Operator
  I connect you on the phone...(ring!)
  With your grandpa at his home
  When you want to call collect...(ring!)
  I'm the person that you get
I'm Donald. I'm an Operator.

I'm Lori. ECHO: I'm Lori
I'm a Pilot. ECHO: I'm a Pilot
  I fly a little plane...(plane noises)
  I fly it every day
  I'll fly you out of town...(arms like a plane)
  If you want to get around
I'm Lori. I'm a Pilot.

I'm Tommy. ECHO: I'm Tommy
I'm a Dancer. ECHO: I'm a Dancer
  I dance in the ballet...(hands above head in ballet pose)
  I dance upon the stage
  I leap into the air
  While the people sit and stare...(bow)
I'm Tommy. I'm a Dancer.

HOW TO TEACH A SONG

Teach songs line by line. This method cements the words and the tune into a student's memory. Sing each line at least twice, having them repeat what you have sung after each example. Even the most garbled, tongue-twisters can be learned if the student has the opportunity to sing the lines over and over. Do not attempt to teach a song simply by singing it and expecting students to "pick it up" the first or second or even the third time after hearing it. Learning is easy by participation, repetition, and by action! If you notice difficulty in their remembering simply break down each line into smaller segments until you see students are having an easy time. Also, you can repeat the words with no music, line by line, before attempting to add the music.

Ask students to "listen" when you sing a line to them. Do not let them sing with you in these moments. Listening is a very important part of learning a song. When students "listen" they allow the correct words and correct music to go into their minds. They will tend to repeat what they've heard, correctly.

Here it is step by step:

1. Sing the song once through for the students. Tell them you will teach it when you are finished.

2. Ask students to listen to you sing the first line. Sing the first line of the song.

3. Ask students to repeat. Repeat it again together, and again if necessary.

4. Sing the second line, reminding the students that they are to listen.*

5. Ask students to repeat. Repeat it again together, and again if necessary.

6. Do this for every line of the song.

7. When this process is completed, sing the entire song together as a group at least twice.

* Sometimes using the term "my turn" before singing reminds the students they are to listen. Then, saying to them "your turn" informs them when they are to repeat.

SOME NON-TRADITIONAL MALE PROFESSIONS

Secretary - one who types, works in an office
Homemaker - one who cleans, cooks, takes care of a home
Florist - one who arranges flowers
Seamster - one who sews by profession
Dollmaker - one who sews doll clothes and makes dolls
Babysitter - one who cares for children
Operator - one who works for the telephone company making calls for you
Librarian - one who organizes and operates a library
Pet Groomer - one who cares for animals, cuts their hair, cleans them
Maid - one who cleans hotel rooms or people's houses for a profession
Nurse - one who assists a doctor, cares for patients
Hair Dresser - one who cares for women's hair in a beauty salon
Flight Attendant - one who assists people who travel on an airplane
Dental Assistant - one who helps the dentist

SOME NON-TRADITIONAL FEMALE PROFESSIONS

Busdriver - one who drives a school bus or a city bus
Basketball Player - one who plays basketball
Pilot - one who flies airplanes
Chef - one who cooks in fancy restaurants
Boxer - one who boxes
Barber - one who cuts men's hair
Composer - one who writes music as a profession
Dentist - one who takes care of people's teeth
Engineer - one who makes plans for building bridges and roads
Botanist - one who does research or field work with plants
Architect - one who designs houses and buildings
Executive - one who is the head of a big business
Plumber - one who repairs pipes and water and sewage systems
Telephone Line Repairer - one who climbs telephone poles and repairs the telephone lines

SEX EQUITY LESSON PLAN

DEVELOPED BY: Ann Boochever

LOCATION: Juneau

GRADE LEVEL OR TARGET GROUP: 4-8

TOPIC: Drama

MATERIALS: A general prop box full of a wide assortment of things: i.e. umbrella, telephone, bathrobe, jacket, etc.

EXPECTED OUTCOMES: To provide an opportunity for students to experience some of the difficulties encountered in careers usually dominated by the opposite sex, to heighten awareness of career possibilities, and to develop creative problem solving techniques and skills.

Special note to teachers: For teachers who have not done improvisation with this class before, certain rules need to be stressed. As with other drama activities the success of this activity is contingent on a commitment on the part of the class and a willingness to concentrate, cooperate, and focus. The teacher needs to remind students that they must convey this story by "acting out." They must never come out of character and tell the audience what is happening. The teacher should be as specific as possible about the portion of the situation to be improvised. (The wake-up scene, actual on the job, or later that evening). It is suggested for use in a unit on careers, however, it should not be limited to that. 30 Minutes (This activity has room for many variations so may be played many times.)

PROCEDURE: The following scenario or situation should be introduced by the teacher: (Keep in mind there are endless possible careers. This is just one.) This lesson is designed for students with little or no exposure to sex equity related issues. Therefore, the first situation presented is traditional, expanding to more non-traditional situations.

You are a male bush pilot in Alaska working for a scheduled charter service. Your working schedule is not very flexible and you are not allowed more than 5 days of sick-leave all year. You are also married with a 2-year-old daughter. Last week your daughter was very ill with the flu and had to use 2 of your sick-leave days. Your boss does not have children and is not sympathetic to child-related absences.

This particular morning you wake up knowing you are scheduled to transport an NBC Television film crew to Admiralty Island, an interesting group but even more important, they want to interview you as an Alaskan bush pilot for a part of the film. Your wife is a school teacher and usually takes your daughter to a babysitter. You awaken to a crying child. She has the flu. The babysitter cares for other children and will not accept children when they are ill. What will you do?

Select students to play each part reminding them of the above rules. They may use any props they want from the box. These props may be used in any way that helps them. The bathrobe could become a hat, the umbrella, a microphone. Send them into a corner of the room or hall and give them 5 minutes to come up with a solution that they will act out for the rest of the class. Now deliver the same situation only this time reverse the careers of the married couple. We now have a female bush pilot married to a male school teacher. (You may also want to try a single female bush pilot with a child.) At the conclusion of the activity lead a discussion addressing some of the following questions: Which situation was more difficult? What may have been some other solutions? How could the airline company have been more helpful? What other difficulties might a female bush pilot have? What are the advantages of such a career for women?

SEX EQUITY LESSON PLAN

In putting together an introduction to twentieth century painting, I specifically wanted to include women artists, especially American women artists. While I knew there were few recognized, I was amazed to find most current texts simply fail to recognize women. If they do, it is usually in a cursory fashion or in the context of comparing a man's (hence, more important) work to a woman's.

DEVELOPED BY: Dottie Gabrielli

LOCATION: Nome

GRADE LEVEL OR TARGET GROUP: Junior and Senior High School

TOPIC: Twentieth Century Painting; One Woman's Contribution

MATERIALS:
Slides
Slide projector
Paint (acrylic, tempera or opaque watercolor)
Bristol board or canvas
Brushes

EXPECTED OUTCOMES: To introduce students to women artists as well as men artists in the twentieth century in America and to recognize women as competent in a male dominated population of artists.

PROCEDURE:

1. Introduce students to artist Georgia O'Keeffe's life and work using the attached biographical sketch, slide presentation and discussion guide. Allow 1 1/2 to 3 hours.

2. Studio Session:

   Using real flowers, artificial flowers and photographs of flowers, create a painting using composition, line, form, texture and color as you interpret Georgia O'Keeffe did with her flower paintings. Be prepared to discuss your choices. Plan for 2 to 4 studio sessions, dependent on rates of production.

3. Optional:

   Research Georgia O'Keeffe as feminist in an era of traditional role models for women. Present as a paper, speech or multi-media presentation.

4. Create a bulletin board on Georgia O'Keeffe featuring art, writing created by students.

Biographical sketch of Georgia O'Keeffe:

-Born in Sun Prairie, Wisconsin, 1887.

-Loner as a child.

-Attended Madison, Wisconsin High School in 1903.

-Didn't like art teacher but recalled drawing violets and Jack-in-the-Pulpits.

-Moved to Virginia. Attended Chatham Episcopal Institute; dressed plainly, not in frilly, popular style. Began to study music. 1905-1906: One of first women at Art Institute of Chicago.

-1907: Art Students League, N.Y., first time on her own. Studied traditional painting.

-Met Alfred Steiglitz, photographer and art dealer. Left art world until 1912 to help pay family bills.

-Returned as art teacher in Amarillo, Texas and summer school in Charlottesville, N.C. Began reading about Post Impressionism and Cubism. Influenced at Columbia University by Arthur Dow and Japanese composition and structure. (Slide of "Gay Head", 1917 and/or "Deep Down", 1913)

-Found sense of freedom teaching at Columbia College, Columbia, S.D., began charcoal drawing and budding organic shapes.

-"The thing seems to express in a way what I wanted it to but - it also seems rather effeminate - it is essentially a woman's feeling - it satisfies me in a way." (letter from O'Keeffe to Steiglitz, Feb. 1, 1916)[1]

-Anita Pollitzer, a student, took O'Keeffe's drawing to Steiglitz at 291 Gallery. Steiglitz commented "Finally a woman on paper." And a few months later exhibited them. O'Keeffe heard about an exhibit by Virginia O'Keeffe, went to complain and asked Steiglitz to remove them. He refused and extended the show.

-Taught at University of Virginia and West Texas Normal School.

-First solo show at 291 in May, 1917 - sold first painting for $400.

-Married Steiglitz in 1914.

-Wrote endorsement for National Women's Party which was trying to get an equal rights amendment passed - 1942.

-Retrospective Show - 61 paintings - 1943

-Steiglitz died - 1946

-Moved to NM - 1949

-Retrospective show - 96 works - 1966

-Last retrospective - 1970

-At age 84, began pottery, 1971

Slides: ("Music - Pink and Blue", 1919
"Blue and Green Music", 1919)

Discuss influence of music on her work and relate to students' own experience.

Slides: "Lake George with Crows", 1921
"My Shanty - Lake George", 1922
"Corn Dark", 1924
"Lake George Window", 1929

Discuss summers spend at Lake George, N.Y. and New Mexico and the effect of summertime, vacation, travel and relaxation on O'Keeffe as well as on students' own work and endeavors.

Slides: "Black Cross, New Mexico", 1929
"Ranchos Church", 1929
"Lawrence Tree", 1929
"Barn With Snow", 1934
"Grey Hills II" 1936
"Pendernal and Red Hills" 1936
"Crow's Skull, Red, White and Blue" 1931

Discuss American aspects (though certainly not American scene painters in the same sense as Curry or Benton).

"I'll make an American painting," said O'Keeffe "they will not think it great with the red stripes down the sides - Red, White and Blue, but they will notice it."

Slides: "From the Plains II" 1954
"At the Rodeo" 1929
"Pelvis" series 1945

Discuss pure color and pure forms.

Slides: "Patio" paintings 1960's

Discuss Minimalists and color gradiations.

Slides: "Sky Above the Clouds" series, 1960's

Discuss the dawning Space Age and effects of air travel on an artist.

FOOTNOTES:

1. Katherine Hoffman, The Enduring Spirit, the Art of Georgia O'Keeffe, p. 7

2. Georgia O'Keeffe, Georgia O'Keeffe

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SEX EQUITY LESSON PLAN

DEVELOPED BY: Lynette Turner

LOCATION: Juneau

GRADE LEVEL OR TARGET GROUP: 1-6th grade

TOPIC: Dance-The art of expression through movement

MATERIALS: Record player or tape recorder with appropriate music. You will need two varieties of music, both instrumental. One should be very slow and flowing, and the other fast with an upbeat tempo. If no music is available the clapping of hands can serve as music.

* All capitalized words are on the glossary page attached to the back of this lesson plan.

Children learn best by example so let them <u>feel</u> what dance is, then discuss it.

Note to the Teacher: Group size should be from 5 to 20 students. Students should be dressed in comfortable, loose-fitting clothes, tennis shoes or bare feet. Class should take place in a large empty space, preferably with a wooden floor.

EXPECTED OUTCOMES: To enable students to understand dance as a way of expression and to become aware of the body as a movement tool. Through dance, pupils will develop concentration, coordination, and choreographic skills.

PROCEDURE: 1. All sit in a big circle. State that RHYTHM is an important part of dance, and that the following dance sequence will demonstrate how it works.

Do the following set of movements to the count of four. Count out loud using a slow even pace.

Lean to the right for four counts.
Lean to the left for four counts.
Raise both arms in the air for four counts.
Lower arms for four counts.

Repeat until all students have the pattern and feel comfortable. Once this has been accomplished, describe DANCE, and rhythm, and that the two have been combined in the movement pattern they just completed.

2. Take a few minutes and ask students what they think dance is. What types of dance have they seen? What kind have they experienced themselves? The point is to emphasize that several different styles and types of dance exist (ballet, folk, native, jazz, tap etc.). And that the perception of what dance is may vary from person to person. No answers are wrong. Do boys and girls move differently? Are their bodies different when related to dance? Emphasize that the different styles and types of dance are for both boys and girls.

3. Dancing with the entire body - All stand up and face front. You stand in the front of the class and lead.

   Start with the head. Make a complete circle to the right in four counts. Make a complete circle to the left in four counts. Roll shoulders back four times in four counts. Circle hips to the right four times in four counts. Circle hips to the left four times in four counts march in place eight counts. Lift up and down on your toes eight times. Repeat four times.

   Discuss how the whole body is included in the "dance movement" process, and that they just performed a dance routine using the entire body.

4. Music can help dictate movement. The music sets the mood. Put on very slow music. Instruct students to move with the music doing any kind of movement he/she feels. Now put on very fast music. Again have the students improvise the movement.

   Once you have done this discuss how the two movement patterns were different and why. Discuss how the music helps the body move and explain that they have just done an IMPROVISATIONAL dance.

5. Make a large circle so that you can construct a group choreography dance. You (the teacher) should go first. Step into the circle and do one step of your choice over and over until everyone has it. Have a second person take your place, and they should demonstrate a second step. After everyone has the step, combine the two. Do the same with a third and fourth person until you have a four-step sequence that the group can do together. Now they have CHOREOGRAPHED a rhythmic dance together in UNISON, using COORDINATION skills and CONCENTRATION.

6. Using LEVELS - Sometimes when dancing you will want to use all levels and space. Emphasize working with the music by staying within its rhythmic boundaries. Do the following routine. Count in sets of four. Use music if available. If no music is available use hand clapping and count verbally.

Reach arms up high to the ceiling in four counts. Use all four counts to get there. Lower arms in four counts. Run forward for four counts. Step backwards for four counts. Walk in a circle to the right for four counts. Walk in a circle to the left for four counts. Roll down and lie down on the floor in four counts. Roll over on your side for four counts.

Stand up and repeat until everyone has the sequence. Participants have used all available levels, the space around them, and have worked with the music.

7. COORDINATION and UNISON dance

Preparation for working on ensemble pieces often includes "across the floor work." All move to one side of the room. Line up a pair at a time and prepare to dance across the floor on a diagonal.

The teacher should count eight out loud to prepare students for movement. This will let them know that they have eight counts before they must begin moving. On the second set of eight the first pair start to move do a dance walk (a regular walk with bent knees) they should take one step per beat. On the next set of eight, the next pair follows, and etc. Until every one has walked across the floor. Do the same step back. After the walk do:

the walk, and add rolling the shoulders back as you walk-then add:

walk for four counts while rolling shoulders back, and add a four count walk in a circle to the right. Repeat entire routine.

At the conclusion of this dance piece sit together as a group and discuss todays' class. Go over the glossary definitions (dance, unison, rhythm, levels, coordination, concentration, choreograph, and improvisation) and talk about which dances used these elements. Dancing is good for you! It's great physical exercise, and helps develop many other skills that can be used in daily life. Students should leave feeling good about how they "moved" during the class.

GLOSSARY

CHOREOGRAPH

The art of dancing or arranging dances through a sequence of steps.

CONCENTRATION

Direction or attention on a single object.

COORDINATION

To work or act together in a harmonious manner.

DANCE

To glide, step or move through a series of movements. Movement organized in sequence.

IMPROVISATION

To make, invent, or arrange movement of hand. Movement that is not choreographed.

LEVEL

Height, position, rank or size.

RHYTHM

A movement or activity in which some action or element recurs regularly.

UNISON

Working together as one.

SEX EQUITY LESSON PLAN

DEVELOPED BY:

LOCATION:

GRADE LEVEL OR
TARGET GROUP:

TOPIC:

MATERIALS:

EXPECTED OUTCOMES:

PROCEDURES:

ADDITIONAL ACTIVITIES AND EVALUATION

EXPECTED OUTCOMES: To bring closure to the day's events by giving and sharing additional ideas and activities.

GROUP SIZE: 10 to 30 people

TIME REQUIRED: 15 Minutes

MATERIALS: Handouts #9, #10, and #11
Art in Education Journal
Pens or pencils

ROOM ARRANGEMENT: Large group

PROCEDURE:

1. Trainer distributes additional materials and briefly summarizes the equity articles in the May 1987 Art Education Journal.

2. Trainer asks for participants to share Fine Arts related activities that they have found to be especially educational in their classrooms.

3. Trainer distributes evaluation forms to participants and collects completed ones.

Additional Activities
Equity in Fine Arts

After an appropriate arts activity, discuss what occupations might use a similar activity. Discuss the kinds of courses people going into these occupations should take in high school stressing that men and women can be equally successful at most careers, if they are qualified.

Introduce a unit on "Women in Art History" by asking students to brainstorm five female artists and five male artists. Note how long it takes to generate each list. Discuss that women were practically eliminated in the past in the documentation of history.

To avoid stereotypical art works, direct young students' drawing or painting by assigning a particular subject or theme.

Review traditional songs taught to young students for stereotypical language.

Invite local women artists and musicians to your class.

Encourage students of both sexes to compose and conduct.

Recognize the birthdays of famous women artists and composers.

Visit a local gallery and compare the number of male artists represented to the number of female artists.

Organize a history unit directing research on the "History of Women in the Arts."

Noteworthy Items

American Music Conference Statistics notes that the percent of flute players who are female dropped from 83 to 81 percent between 1979 and 1985, for clarinet fell from 69 to 64. The percentage of female trumpet players rose from 14 to 16 percent, for saxophone from 18 to 28 percent and for percussion from 6 to 24 percent.

A 1983 study indicated that fewer than six in one hundred mixed schools teach boys dance and fewer than one in a hundred boys' schools. (MMI, 1983)

The National Museum of Women in the Arts, the first museum in the world devoted exclusively to the works of women artists, opened in April 1987 in Washington, D.C.

MUSIC CAREERS

INSTRUCTOR

1. MUSIC TEACHER, PUBLIC AND PRIVATE SCHOOLS - Teaches general, instrumental and/or vocal music in the schools. May teach various combinations of elementary, junior high, or senior high levels.

2. MUSIC TEACHER, STUDIO - Teaches individual vocal and/or instrumental students on a one-to-one basis, or on a small ensemble basis. May teach at home, at school, or in music store, and may teach any level.

3. MUSIC TEACHER, COLLEGE - Teaches music courses at college level; may conduct various performance groups.

THERAPIST

4. MUSIC THERAPIST - Plans, organizes, and directs medically prescribed musical activities as part of care and treatment of patients; collaborates with other members of rehabilitation team in planning musical activities in accordance with patients' needs, capabilities and interests.

INSTRUMENTALIST

5. INSTRUMENTAL MUSICIAN - Plays one or more musical instruments as member of instrumental group such as symphony, concert band, chamber ensemble, or studio orchestra. May play in recital or concert as a soloist, possibly with accompaniment.

6. MUSICAL ENTERTAINER - Performs musical specialty act, individually or in a group, by playing musical instruments or exhibiting other musical skills of a popular nature to entertain live audiences or through the media.

7. CONCERT SINGER - Sings art music, such as lieder, oratorios, or cantatas in recitals, concerts and related musical programs: may sing in operatic productions.

8. POPULAR SINGER - Entertains by singing songs in popular idiom on stage or in night clubs, in motion pictures, or on radio and television, using own phrasing and special musical arrangements to achieve individual style of vocal delivery.

CHURCH MUSICIAN

9. ORGANIST - Instrumental musician who plays for various church activities.

10. CHOIR DIRECTOR - Conducts various choral groups related to a particular church.

11. SOLOIST - Sings or plays instrument as special soloist for various church activities.

COMPOSER

12. COMPOSER - Creates and writes musical compositions. Invents melodic, harmonic and rhythmic structures to express ideas musically within circumscribed musical form.

13. ARRANGER - Rewrites musical compositions or melodic lines to adapt them to or to create particular style for orchestra, band, choral group, or individual.

14. ORCHESTRATOR - Writes scores for orchestra, band, choral group, or individual, changing music from one medium to another.

15. COPYIST - Copies musical parts onto staff paper or onto stencils, colitic plates, from score written by arranger, or orchestrator, for each instrument or voice within musical group, utilizing knowledge of music notation and experience and background in music.

CONDUCTOR

16. CONDUCTOR, CHORAL - Conducts professional and/or semi-professional vocal music groups, such as choral and madrigal groups. Auditions and selects members of group.

17. DIRECTOR, MUSIC - Supervises personnel in studio music department and conducts studio orchestra; selects vocal, instrumental, and recorded music suitable to type of program or motion picture and to entertainers who are to render selections. Auditions vocal talent for musical shows; auditions and hires orchestra personnel. Conducts orchestra in recording or broadcast of music.

18. ORCHESTRA LEADER, DANCE BANDS - Conducts instrumental music groups, such as dance bands. May transcribe musical compositions and melodic lines to adapt them to or create particular style for group. May schedule tours and performances and arrange for transportation and lodging.

19. CONDUCTOR, INSTRUMENTAL - Conducts professional and/or semi-professional symphony orchestras, concert bands, operatic groups, or other instrumental ensembles.

MANAGER, BOOKING AGENT

20. BOOKING AGENT - Books theatrical troupes, performers, motion picture, or other popular attractions for entertainment in establishments they represent, such as nightclub, theater, dance hall, auditorium. Plans schedule of attractions for season, considering such factors as entertainment policy, budget, and tastes of patrons of establishment.

21. BUSINESS AGENT - Manages affairs of entertainers and negotiates with booking agent or producers to arrange for engagements; negotiates with officials of unions, motion picture or television studios, theatrical productions, or entertainment house for contracts and financial return to be received for engagements.

ADMINISTRATOR

22. MANAGER - Manages administrative details of personnel in professional and semi-professional orchestras, operatic organizations, and similar performance groups.

23. SUPERVISOR, CONSULTANT - Coordinates music education program in school system and supervises teaching staff engaged in instructing classes in vocal or instrumental music; consults with teaching and administrative staff to plan and develop music education curriculum and evaluation.

TUNER-TECHNICIAN

24. PIANO TECHNICIAN - Repairs and tunes pianos; adjusts and regulates piano action, voices piano hammers; may re-string pianos.

25. ELECTRIC KEYBOARD INSPECTOR AND REPAIRER - Inspects and repairs electric organs and/or pianos.

26. PIPE ORGAN TUNER AND REPAIRER - Tunes, services, and voices pipe organs.

27. MUSICAL INSTRUMENT REPAIRER - Repairs, tunes, and adjusts percussion, stringed, brass and woodwind instruments.

MUSIC INDUSTRY

28. PUBLISHING
PUBLISHER - Engaged in some aspect of publishing music, music books, music magazines.

29. MANUFACTURING
MANUFACTURER - Engaged in some aspect of manufacturing various instruments or parts of instruments.

30. RECORD PRODUCERS
SOUND MIXER - Operates console to regulate volume level and quality of sound during filming of motion picture, phonograph recording session, or television and radio broadcasts.

31. RECORDING MACHINE OPERATOR - Operates disk, wire, or tape recording machine to record music dialogue, or sound effects or phonograph recording sessions, radio broadcasts, television shows, training courses, or conferences, or to transfer transcribed material to other sound-recording media.

SALESPERSON

32. SALESPERSON, MUSICAL INSTRUMENTS AND ACCESSORIES - Sells musical instruments, accessories, and supplies. May demonstrate instruments.

33. SALESPERSON, PIANOS AND ORGANS - Sells pianos or organs. Demonstrates tonal qualities of piano or combinations of tones on organ by playing instrument.

34. SALESPERSON, SHEET MUSIC - Sells sheet music and music books in various categories, such as classical, popular, or sacred, for instrumental and vocal groups or soloists.

35. SALESPERSON, RECORDINGS - Sells recordings of all categories.

WRITER

36. LITERARY WRITER, MUSIC - Plans and writes about music in such literary form as book, or magazine article, usually for specific type of publication.

37. MUSIC EDITOR OR REPORTER - Writes news stories and features about music events and people in the community and visiting performers.

38. CRITIC - Writes critical reviews on merits of literary or artistic works for newspapers or periodicals. Reads books, attends musical performances, and forms critical opinions of them based on knowledge, judgment, and experience.

39. LIBERETTIST - Composes text for opera, musical play or extended choral work fitting works to music composed by another. Adapts text to accommodate musical requirements of composer and singer.

MUSIC LIBRARIAN

40. MUSIC LIBRARIAN, GENERAL - Classifies and files musical recordings, books about music, and scores in college or public library.

41. MUSIC LIBRARIAN, BAND OR ORCHESTRA - Classifies and files musical recordings, original arrangements, and scores for individual instruments of band or orchestra. Issues required music to conductor, musicians, and their personnel.

42. MUSIC LIBRARIAN, MOTION PICTURES, RADIO AND T.V. - Classifies and files musical recordings, sheet music, original arrangements, and scores for individual instruments. Selects music for subject matter of program or for specific visual or spoken action. Suggests musical selections to music director. May also be involved with preparing programs for foreign broadcast.

43. MUSICAL PROGRAM DIRECTOR - Selects and arranges program of music to meet time and content requirements for specified broadcast. Consults with program director to determine type of music desired and integrates it within time and program requirements. Contacts recording companies and music publishers to acquaint themself with current ratings and ascertain public preference for music.

44. ANNOUNCER, DISK JOCKEY - Announces program of musical recordings commenting on the music and other matters of interest to audience.

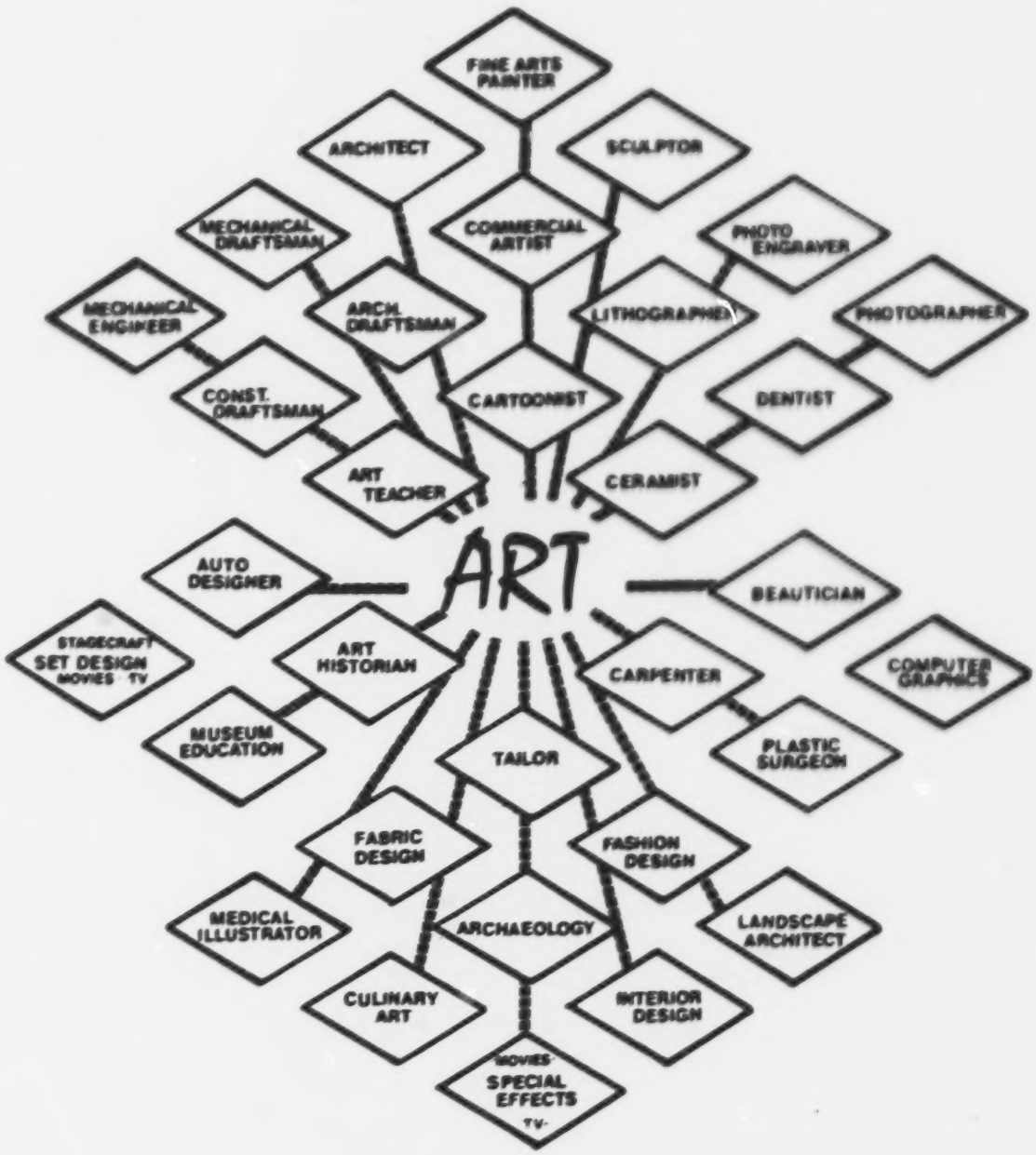
See Also:

(42) MUSIC LIBRARIAN, MOTION PICTURE, RADIO AND T.V.
(43) MUSICAL PROGRAM DIRECTOR
(17) DIRECTOR, MUSIC
(30) SOUND MIXER
(31) RECORDING MACHINE OPERATOR

* Titles and definitions are based on Dictionary of Occupational Titles

Compiled by: Oregon State Department of Education

Some visual art related occupations



Anchorage School District Trainers substitute ASD evaluation form for this page.

WORKSHOP EVALUATION

I. How would you rate this workshop in the following areas? (Please circle the most appropriate rating)

		Very Clear				Not Clear
A.	Objectives were made clear.	1	2	3	4	5
		To a great extent				Not Met At All
B.	Objectives were met.	1	2	3	4	5
		Great Value				No Value
C.	Information was of practical value.	1	2	3	4	5
		Most Relevant				Not Relevant
D.	Handouts/materials were relevant to my present needs.	1	2	3	4	5
		Highly Effective				Not Effective
E.	Presentation was effective.	1	2	3	4	5

II. Circle one of the following ratings which best describes your feeling about this workshop in comparison to others you have attended?

1 One of the Best 2 Better Than Most 3 About Average

4 Weaker Than Most 5 One of the Worst

What were the strongest features of the workshop? _____

_____

What were the weakest features of the workshop? _____

_____

Return to: Sex Equity Coordinator
Alaska Department of Education
P.O. Box F
Juneau, Alaska 99811-0500

TRAINER'S MODULE EVALUATION

TRAINER NOTE: Now that you have completed the workshop, please take a moment to complete the following evaluation. Your input will be of vital importance as the modules are refined to meet the needs of teachers.

YOUR NAME: (optional) _____

NAME OF MODULE: _____

WHERE PRESENTED: _____

NUMBER OF PARTICIPANTS: _____

I. Trainer Instruction Sheet

A. Were trainer instructions clear and precise? ____ YES ____ NO

If no, please state page number and problem area: _____

_____

Other comments: _____

_____

B. Was the format of the Trainer Instruction Sheets easy to follow?

____ YES ____ NO

II. Participant Activities

A. Which activity did the participants appear to enjoy the most? ____

_____

B. Are there any activities that you feel need to be eliminated or replaced? If so, please identify. _____

_____

C. Was the timing allocated for activities appropriate?

____ YES ____ NO

D. Overall, do you feel this module raised the participants' awareness of sex bias?

_____

Return to: Sex Equity Coordinator
Alaska Department of Education
P.O. Box F
Juneau, Alaska 99811-0500